

For the Arts 08

Fall 2001

Interview with Venice Biennale prize-winner Janet Cardiff
The fall issue of *For the Arts* also features on-line writers residencies, jazz i.d. competition winners, a veteran choreographer-director and a 25-year-old storyteller from Saint-Élie, Quebec.



Canada Council
for the Arts

Conseil des Arts
du Canada

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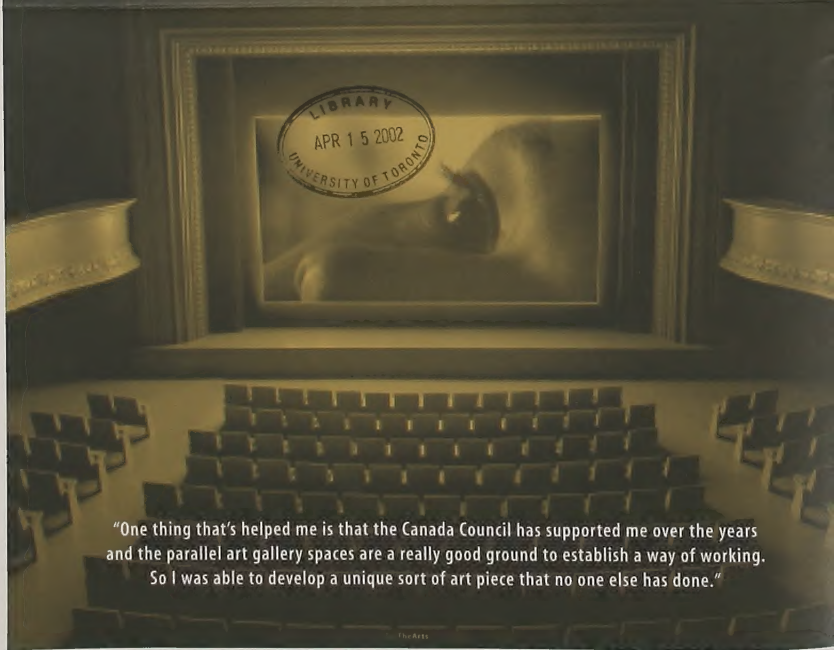
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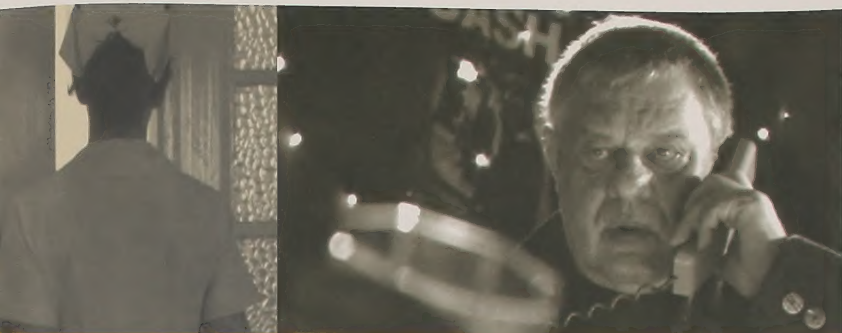
Inside The Paradise Institute:

A conversation with Venice Biennale prize-winner Janet Cardiff

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"One thing that's helped me is that the Canada Council has supported me over the years and the parallel art gallery spaces are a really good ground to establish a way of working. So I was able to develop a unique sort of art piece that no one else has done."



Canadian artists Janet Cardiff and George Bures Miller received a special jury prize at the 2001 Venice Biennale for their multi-media installation *The Paradise Institute*, in which sounds and images blur the boundaries between the work and the observer. The exhibit also won the Benesse Award at Venice. The Canada Council invested \$174,000 in this year's Biennale, including preparations by Winnipeg's Plug In Gallery. The Venice Biennale is the world's oldest and most prestigious exhibition of contemporary art. Janet Cardiff recently spoke with François Lachapelle, head of visual arts at the Canada Council, from her summer place near Huntsville, Ontario.

At the outset, Janet Cardiff briefly described *The Paradise Institute*.

08.3

CARDIFF First, a group of 17 people are escorted into a large wooden structure. Inside is what appears to be a life-size balcony that seats 17 people overlooking an architectural model, in hyper-perspective, of the interior of a movie theatre. What we're trying to do is give an experience of actually being in a balcony over top of a large, old-fashioned cinema. It is an experience like a flight simulator, only we made a kind of cinema simulator. When you enter you put on headphones which are attached to the seats. At first the screen is black but there is a three-dimensional sound on the headphones that appears to be people talking around you. After this, you hear footsteps and a woman singing, and you're not sure if they're actually in the theatre below you or part of the soundtrack. Then an image comes up on the screen with a voice-over that sounds like you are in a very large cinema. The image continues into a scene in which someone gets shot. During this scene a woman comes in, on the soundtrack, and sits down beside you and offers you popcorn and starts talking to you about different things in the film. The sound and image are very intertwined and it becomes increasingly confusing what is part of the experience of the 'film' and what is part of the balcony or 'real' experience.

We accomplished the different types of sound by playing the soundtrack of what we had shot on location in a big theatre, and re-recording it with a binaural headset so that when you're listening to it on headphones it sounds like you're actually hearing the soundtrack from speakers in a big theatre. Because we're all very good at recognizing space through aural information, it gives you that sense of being in a big space.

It's sort of a model of a film because you get iconic scenes that involve you, and that seem very familiar

in terms of cinema. We also wanted the same kind of experience as when you turn on the TV late at night and you don't know what the movie is about. You see a hospital situation and a bad guy, and there's a patient, there's a chase scene, a sexy scene, etc., but they're key scenes that sometimes make references to other films.... One point to add is that at the end the bad guy comes out of the screen area and actually comes into the balcony and sits down beside you. That was kind of a playful thing to do, but it freaks people out.

Tell us about your collaboration with George Bures Miller?

CARDIFF We've been together about 20 years and we've been collaborating on and off – he's also often the sound and video editor of my audio-walks. He is much more interested and has much more talent in designing three-dimensional space. Whereas I'm more interested and better at designing conceptual space – the aural space, the sound space. Usually I start writing some scripts and then pass them by him. For *The Paradise Institute*, we probably wrote about 30 different scripts and it changed to totally different ideas than we started out with. For the physical part, we mocked it up in cardboard and wood first and then we had a company in Berlin build an outside structure. We both worked on the video editing. George would start to edit the sequence and then I'd work on it. I sketch faster in editing, whereas he is more the fine tuner. It's a real back and forth, involved collaboration....

You've left the University of Lethbridge to devote yourself full-time to your art. So you will be working more internationally?

CARDIFF Working internationally is really important because in some way it's difficult in Canada

because Canada's art world is kind of insular. You can be a very successful artist within Canada but nobody outside Canada has heard of you. It doesn't necessarily lead anywhere. Not to say the Canadian art world isn't important, but exhibiting internationally is what really counts in terms of art history, collections and making your space within the contemporary art world that's going to be remembered. As well, there are many more opportunities internationally than in Canada.

So it's always in the back of the mind of the artist to make a mark on the international scene?

CARDIFF It's very difficult for Canadian artists unless they make a type of art that's not made anywhere else. You have to be very unique to make it internationally, otherwise curators will just choose an American or European because of access. One thing that's helped me is that the Canada Council has supported me over the years and the parallel art gallery spaces are a really good ground to establish a way of working. [So] I was able to develop a unique sort of art piece that no one else has done. And when I started showing on the international stage people were going, 'My god, how come we haven't heard of you, you have mature work....' But when you're only showing in Canada most of the international curators haven't seen you. So it helped me so much to have the support in Canada to develop a way of working and to develop into maturity, and to develop connections to Canadian curators who are connecting internationally.

What can we do in Canada in the art scene to be more outward looking?

CARDIFF I think that support of the arts, like big grants and all that, is important, but I think the money would be better spent if it could go to

residences for good young artists and curators, in places like Berlin and major centers like London and New York.... What's really important are the connections. Especially for curators. Curators who travel and understand what the art world is about and have connections really make a difference to Canadian artists. This is a very neglected area. It's hard, especially for freelance curators because they don't have the money to travel to see all the different shows and to write about different things or to make shows outside the country, and make the connections with other curators. As well, bringing in international curators is extremely important for Canadian artists.

So there's a link between the participation of Canadian artists on the international scene and the place of Canadian art in the global market?

CARDIFF Well, as soon as you start showing internationally and get more of an audience it increases the value of your work. The main commercial galleries all go to the big international shows, and they're always looking for young interesting artists. This is where the Canadian artists should be. And having a good New York or London gallery enables artists then to live and not have to get grants, because then they're selling.

PS1 Contemporary Art Centre in New York will be presenting a survey of the work of Janet Cardiff from October 14. After which she will attend the opening of the Ludwig Museum in Germany, where her work is on display. Another exhibit will be shown in Berlin in February. Future collaborations with George Bures Miller will also take them to Frankfurt, Sydney, Japan, Switzerland, Vancouver and New York.

www.theparadisestate.com

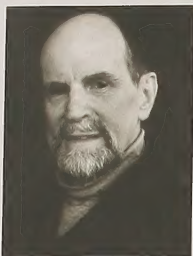
Choreographer-director Brian Macdonald wins Walter Carsen performing arts prize

Brian Macdonald is one of the most important creators in Canadian contemporary dance and is internationally renowned as a director of opera and musical theatre.

Choreographer, director and dancer Brian Macdonald has won the first Walter Carsen Prize for Excellence in the Performing Arts. The \$50,000 prize, administered by the Canada Council for the Arts and funded through an endowment established by Toronto philanthropist Walter Carsen, recognizes artistic excellence and distinguished career achievement by a Canadian artist in dance, theatre or music.

Brian Macdonald is one of the most important creators in Canadian contemporary dance and is internationally renowned as a director of opera and musical theatre. The jury called him a "renaissance man in the performing arts."

An original member of the National Ballet of Canada, Macdonald began a long collaboration with the Royal Winnipeg Ballet in the late 1950s and was their first resident choreographer. He has been artistic director for the Royal Swedish Ballet (1964-67), the Harkness Ballet of New York (1967-68), the Batsheva Company of Israel (1971-72) and Les Grands Ballets



DANCE CHOREOGRAPHER-DIRECTOR BRIAN MACDONALD

Canadiens (1974-77). He was resident choreographer with the latter company until 1990, creating works like *Tam'i Delam* and *Fête Carignan / Hangman's Reel*. Since the early 1980s, he has directed the professional dance program at the Banff Centre.

He has mounted numerous productions, including for the Stratford Festival (notably Gilbert and Sullivan), the Royal Winnipeg Ballet, the New York City Opera, the Edinburgh Festival, the Kennedy Center, La Scala, Les Ballets Jazz de Montréal and opera companies across the country.

Macdonald has been nominated for Tony Awards (*The Mikado*) and for Helen Hayes Awards (*H.M.S. Pinafore*). He has won numerous Dora Awards. He was named an Officer of the Order of Canada in 1967.

The Walter Carsen Prize was presented to Brian Macdonald on October 16 in Toronto by Canada Council Chairman Jean-Louis Roux and Walter Carsen.

www.canadacouncil.ca/news/pressreleases

**The Walter Carsen Prize jury called him
"a renaissance man in the performing arts."**

News and Updates

65 short-listed for 14 Governor General's Literary Awards

A total of 1,374 books were submitted for this year's Governor General's Literary Awards. English and French juries in the seven categories (fiction, non-fiction, poetry, drama, children's literature – text and illustration, and translation) reduced this to a short list of 65 nominees, that were announced on October 23. The winners are to be announced November 14; a gala prize ceremony at Rideau Hall in Ottawa will follow. See www.canadacouncil.ca/prizes/ggla.

Toronto International Film Festival honours Council-supported films *Atanarjuat* and *Inertia*

Atanarjuat (The Fast Runner) has won the \$25,000 Toronto-CITY Award for best Canadian feature film at the Toronto International Film Festival. (An interview with filmmaker Zacharias Kunuk appeared in the summer issue of *For the Arts*; the extended interview can be seen on the Council's web site: www.canadacouncil.ca.) The festival also honoured *Inertia* by Winnipeg filmmaker Sean Garrity with the \$15,000 CITY-TV award for best Canadian first feature. Both films received support from the Canada Council.

Micheline Lesage appointed Director of the Council's Arts Division

Micheline Lesage is the new Director of the Canada Council's Arts Division. As Director, Lesage will oversee 60 grant

programs that provide financial support to Canadian artists and arts organizations. Ms. Lesage had been Head of the Council's Music Section since 1995 and Music Officer in the Touring Office (1990-95). Prior to coming to the Council, she



STILL FROM THE FILM *INERTIA*, VOTED BEST CANADIAN FIRST FEATURE AT THE TORONTO INTERNATIONAL FILM FESTIVAL. THE SEAN GARRITY FILM RECEIVED CANADA COUNCIL SUPPORT.

had been Administrative Director of the Jeunesses Musicales du Canada and Director of its Foundation; in 1983-85, she was General Co-ordinator of the World Congress of the International Federation of Jeunesses Musicales. A native of Montreal, Ms. Lesage was trained as a violinist at McGill University and performed with the Orchestre des Jeunes du Québec. She has an MBA from the École des hautes études commerciales and a Certificate in Arts Administration from the Banff School of Management.

Literary community mourns passing of Manuela Dias of Turnstone Press

Canada's writing and publishing community was saddened to learn of the death, on September 5 last, of Manuela Dias, 37, publisher of Turnstone Press in Winnipeg. Under her leadership, Turnstone Press consistently won high praise for its commitment to literary excellence: its authors have won the Governor General's Award and the Commonwealth Writers Prize. Dias also received numerous awards for book design, and served as President of the Literary Press Group and as an executive member of the Association of Canadian Publishers.

Appointments: Shirley Thomson, C.C. and Susan Ferley, Artistic Director

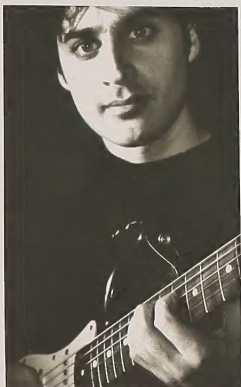
Canada Council Director Shirley Thomson has been appointed a Companion of the Order of Canada. The citation reads in part: "She succeeds in bringing art to people and people to art.... [and] encourages an increased awareness of, and appreciation for, our rich and diverse community of... artists...." Canada Council board member Susan Ferley, of Regina, has been appointed artistic director of the Grand Theatre in London, Ontario. Ferley has worked for many theatres, including theatres for young audiences, and has run theatre training programs across the country. She has been a member of the Canada Council since 1998.

Off the Beaten Tracks

The jazz.i.d. competition organized by the Canada Council for the Arts has achieved its goal of giving talented young jazz musicians a chance to reach out to new audiences and new markets. On October 9, the jury of Michel Donato, Kirk MacDonald, Charles Ellison, Shannon Gunn and Roland Bourgeois announced the names of the five winning groups in the jazz.i.d. competition, from among 61 contestants.

The Bryn Roberts Group, the Donny Kennedy Quintet, the Tom Daniels Trio, the Quinsin Nachoff Quartet and the David Braid Sextet were selected to participate in the jazz.i.d. showcase being presented on Friday, November 2, 2001 at the Canadian International Jazz Convention in Toronto. This event, which features jazz showcases, exhibits, jazz workshops, round tables and networking sessions, brings together many Canadian and international presenters and gives young artists a unique opportunity to present their compositions and repertoires. The free showcase is a unique forum for discovering the next jazz generation. Even though the winners are age 30 or less, they all have long and impressive experience in the jazz world. They have studied with the great names in jazz, participated in concerts and festivals in Canada and around the world and made critically acclaimed recordings, all pointing in the direction of brilliant careers.

For more information on the competition and the winners, visit the web site of jazz.i.d. at www.canadacouncil.ca/jazzid.



TOM DANIELS OF THE TOM DANIELS TRIO, FEATURED IN THE CANADA COUNCIL'S JAZZ.I.D. SHOWCASE. (Photo: Melanie Parker 2001)

Artists Respond to September 11

In the wake of the tragic events of September 11 in the United States, many artists and arts companies dedicated performances to the memory of those who lost their lives and to grieving families and friends. Among the first to perform in New York City in the days following were Quebec City's chamber orchestra Les Violons du Roy and the choir La Chapelle de Québec. The program, announced in the spring, consisted of Haydn's *Lord Nelson Mass* (composed during the Napoleonic wars and originally called *Missa in Angustiis / Mass in Time of Stress*) and the *Mozart Requiem*.

Meanwhile, Canadian performing artists have held benefit concerts. Céline Dion, Diane Dufresne and Cirque du Soleil headed an all-star cast in Québec / New York: *un show pour la vie* in Montreal on September 28. And Alanis Morissette, Bruce Cockburn and the Barenaked Ladies performed with many others during *Music Without Borders* in Toronto on October 21. Funds raised in Montreal were earmarked for the American Red Cross, while money raised in Toronto was destined for victims' families as well as relief efforts in Afghanistan being mounted by the United Nations High Commissioner for Refugees, UNICEF and the World Food Programme. Both concerts were broadcast on television and radio.

Once upon a time, there were artists and games

The crowds who attended the IVth Games of La Francophonie July 14-24 in Ottawa-Hull applauded not only athletes, but hundreds of artists from around the world. The Canada Council for the Arts paid tribute to the young Canadian artists who participated in the events by holding a reception in their honour at the Art Bank, hosted by Council Chair Jean-Louis Roux and Government Minister Don Boudria. More than 100 artists, delegation heads and officials gathered to celebrate the

artistic vitality of a new generation of francophone artists.

Games results: six Canadian artists won medals in six different competitions. Among them, three had previously received Council assistance, including the young storyteller Frédéric Pellerin. Pellerin, who seems like he was born, not with a silver spoon, but a story in his mouth, briefly described his experience at the Games for *For the Arts*:

My grandmother used to say that she had a mouthful of stories to tell, and I always believed her. When her storytelling days ended, I began to tell them for her – giving voice to the old stories that had lost her. They phoned to invite me to take part: "You've been selected for the Games of La Francophonie!"

"Sorry, you've got the wrong number..." Then they called me back and convinced me it was true!

And so began a fabulous adventure, in a gathering of word artists from all four corners of the globe. In the words of Africa and Europe, I heard stories that were similar to my own. It was as though we'd all had the same grandmother... as though this oral tradition had sprung from the same source, the same mouth.



For me, the Games of La Francophonie were a chance to add colour to stories in black and white. In this intermingling of cultures, I learned that the histories of my village could strike a chord in all villages... They hung a bronze medal around my neck, as though they thought that the stories really had grown in my mouth!

Frédéric Pellerin is the author of the CD-book *Dans mon village, il y a une belle Lurette...* (www.planeterebelle.qc.ca) and, with Council support, is preparing a performance entitled *Il faut prendre le taureau par les cornes*.

STORY-TELLER FRÉDÉRIC PELLERIN PERFORMED AT THE JEUX DE LA FRANCOPHONIE. (Photo: Patrick Deslandes, PPM, Le Courrier de Saint-Hyacinthe)

On-line Residencies for Writers –

Creation for youth is as close as your keyboard

Radio-Canada (La Chaîne culturelle), CBC Radio, the Canada Council for the Arts and WIER (Writers in Electronic Residence) have opened up a cool new literary address of interest to young people interested in writing short stories and plays: www.cbc.ca/Imagine.

From October 1 to 26, two hundred students from various participating schools teamed up with two writers in virtual residencies – playwright Normand Chaurrette and short-story writer Julie Keith – to explore, on-line, the creative process. The formula was simple: give two authors the parameters of a story and invite them to write a play (in French) and a short story (in English). There were multiple opportunities for discussion and creation in both languages: the *Imagine* project evolved through direct contact on-line with the authors, through ongoing diaries and ideas exchanged in chatrooms between the lines of pages produced by students and commented on by their peers, teachers and the writers in residence, and on the waves of RealAudio technology as well as those of CBC French and English radio. Selected excerpts from this literary adventure can still be consulted on line, and the texts by Chaurrette and Keith, as well as selected student texts, will be read on CBC French and English radio.

There's a snake in the garden... and a whole literary generation to follow its slightest movements.

UNESCO General Conference focuses on cultural diversity

Members of the Canadian Commission for UNESCO are attending UNESCO's 31st General Conference in Paris, France (October 15 – November 3, 2001). The bi-annual conference attracts some 2,500 delegates representing 189 Member States.

Of particular interest to Canada is a proposed draft declaration on cultural diversity. In this context, cultural diversity includes cultural industries, language, preservation of heritage, mobility of creative individuals, copyright, cultural exchange, education and training.

The agenda also includes delicate political questions such as conservation of the Old City of Jerusalem as a World Heritage site, educational and cultural institutions in the occupied Arab

territories, and consideration of "crimes against culture," in response to the destruction of the Bamiyan Buddhas in Afghanistan.

A draft convention on the protection of underwater cultural heritage will also be considered. If adopted, it would encourage Member States to adopt national legislation in this area. Underwater heritage includes shipwrecks as well as submerged buildings, monuments and other sites.

Finally, consideration will be given to the preparation of a new international legal instrument on safeguarding intangible cultural heritage. In 1989, UNESCO adopted the Recommendation on the Safeguarding of Traditional Culture and Folklore, and has since promoted the preservation of intangible cultural heritage.



DUKE AND DUCHESS OF YORK PHOTOGRAPHY PRIZE WINNER SHARI HATT, WITH A PHOTOGRAPH FROM HER EXHIBITION DOGS AT MUSEUM LONDON. (Photo: Copyright / Steve Martin)

Canada Council gave out \$117 million in 2000-01



The Canada Council gave out over \$117 million in grants, payments and awards in the 2000-01 fiscal year, according to its just-released annual report. The totals include:

- > \$105 million in grants to some 5,700 artists and arts organizations;
- > \$8.6 million in payments to authors under the Public Lending Right program;
- > \$3.7 million in endowed prizes and fellowships to artists and scholars.

The Council's funding from the federal government was increased by \$10 million last year, for a total of \$127.4 million. This allowed the Council to increase support for symphony orchestras and arts organizations engaged in youth or community programming. In May, the government announced a further \$25 million per year increase over three years.

"The increase in our funding was a clear indication of the government's commitment to supporting the arts, and their recognition of the role the arts play in the improving the quality of life," said Canada Council Director Shirley L. Thomson.

The annual report provides highlights from the various disciplines (music, theatre, writing and publishing, visual arts, dance, media arts and inter-disciplinary arts), as well as reports on the World Summit on the Arts and Culture, the Art Bank, the Public Lending Right Commission and the Canadian Commission for UNESCO. See: www.canadacouncil.ca/annualreports

Nasim Sileman, in the Council-supported touring production of *Edouard/Solr*, by La La Human Stages of Montreal, choreographed by Edouard Lock. Photo: Edouard Lock.

Global Theatre

Ten artistic directors from Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Montreal, Quebec City and Dartmouth took part in the recent Copenhagen International Theatre Festival. At a reception organized by the Danish Literature and Drama Information Centre, the delegation met representatives from Danish theatre companies and the Arts Council of Denmark. The visit allowed the Canadian delegation to learn about the latest in theatrical practices from their Danish counterparts and see the best of international theatre at the Festival.

Canadian delegate Martin Faucher, representing the Centre des auteurs dramatiques, described the visit as an invaluable entrée into Scandinavia for Canadian artists. Making the most of his time in the Danish capital, he initiated projects with the Centre for Danish Literature, Copenhagen's Keleidoskop theatre, Danish National Radio and Nordiska Ströms, a literary agency interested in representing Canadian authors in Denmark. Many activities will consist of dramatic readings, a popular theatrical practice and an effective way of spreading the word about Canadian dramatic art.

The three-year-old International Theatre Pilot Program already boasts collaborative projects with countries like Australia, France, England and Germany.

For the Arts is a quarterly newsletter published by the Canada Council for the Arts. It is posted on the Council's web site at www.canadacouncil.ca
ISSN 1488-8912

Editors: Lolita Boudreau, Terry O'Grady
Contributors: Valérie Truong, David Walden
Translation: Manon Bégin, Suzanne Lacroix, Susan Rodocanachi
Design: Version2
Subscriptions: For the Arts is posted on the Council's web site at www.canadacouncil.ca. For a free printed copy, contact suzanne.tousignant@canadacouncil.ca or at the address below.

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PUBLICATIONS MAIL REGISTRATION NO. 102721

Board news: from Bouctouche (NB) to Wanuskewin (SK)

From July 10 to 14, Canada Council Chair Jean-Louis Roux and New Brunswick board member Jeannine Thériault visited Moncton, Dalhousie, Bouctouche and Caraquet.

The two board members went on the road to inform New Brunswickers of the importance of the regional development and funding of the arts. M. Roux gave interviews to the *Telegraph-Journal*, CHOIX-FM, *l'Acadie Nouvelle*, the *Moncton Times-Transcript* and the French and English-language radio stations of CBC. Roux and Thériault also met representatives of various arts communities, the new Moncton arts committee, the Aberdeen cultural centre, the Association acadienne des artistes professionnelles, Dans'Accroche, the New Brunswick Arts Council and the Théâtre populaire d'Acadie.

The tour also gave the Chair an opportunity to attend performances of the plays *Laurie ou la vie de galerie* by Herménégilde Chiasson and *Le Truisme* by Antonine Maillet, tour the Musée Clémentine Cormier and the Lefebvre monument, attend the opening of the 5th Baie des Chaleurs Festival of Chamber Music and see first-hand the vitality of the artists and arts organizations of the province.

Earlier this summer, thanks to the initiative of the Festival international de poésie de Trois-Rivières, the Canada Council-supported *poetry-on-the-bus* project was extended into Quebec. Works by francophone poets from Quebec, New Brunswick and Ontario now grace the city buses of Trois-Rivières.

The bus poetry project has also moved into Saskatoon and Regina. The launch of "Moving Write Along," coincided with a September 11-15 visit to the two cities by the board of the Canada Council. Board members attended the project launch and praised the participation of the two municipalities, the Saskatchewan Arts Board and the advertising company Rawlco. The board also visited the



MacKenzie, Mendel and Rosemont Art Galleries, the Wanuskewin First Nations Heritage Park, the Globe Theatre, the Saskatchewan Native Theatre Company and Troupe du Jout. They also met with members of the arts community, Saskatchewan Minister of Culture Joanne Crawford and the Regina City Council. Council Chair Jean-Louis Roux addressed the Canadian Club of Regina.

Moving Write Along is co-chaired by Canada Council Chair Jean-Louis Roux and Regina City Councillor Bill Webb. (photo: Ray Beauchamp)

Hors des circuits entendus

Le concours *jazz id.*, organisé par le Conseil des Arts du Canada, a atteint son objectif ultime, c'est-à-dire donner à de jeunes et talentueux musiciens de jazz la chance de jouer de nouveaux publics et de nouveaux marchés. L'octobre dernier, le jury, constitué de Michel Donato, Kirk Macdonald, Charles Illison, Shannon Gunn et Roland Bourgoin, a nommé des cinq groupes lauréats du concours *jazz id.*



TOUR DANIELS : MEMBRE DU TROP DANIELS TRIO, L'UN DES CINQ GROUPES PARTICIPANT AUX MINISPÉCIFICATIONS JAZZ ID. DU CONSEIL DES ARTS. (Photo : Mélanie Poirier 2007)

Il était une fois des artistes et des jeux

Des centaines d'artistes de partout dans le monde ont soutenu les applaudissements de la foule venue assister aux IV^{es} Jeux de la Francophonie, qui se sont déroulés du 14 au 24 juillet 2007, dans la région d'Ottawa-Hull. Le Conseil des Arts du Canada a salué la participation de jeunes artistes canadiens en donnant une réception en leur honneur à la Banque d'œuvres d'art, réception présidée par Jean-Louis Roux, président du Conseil, et l'honorable Don Boudria. Les Jeux de la Francophonie, qui se sont déroulés du 14 au 24 juillet 2007, dans la région d'Ottawa-Hull. Le Conseil des Arts du Canada a salué la participation de jeunes artistes canadiens en donnant une réception en leur honneur à la Banque d'œuvres d'art, réception présidée par Jean-Louis Roux, président du Conseil, et l'honorable Don Boudria. Les Jeux de la Francophonie, qui se sont déroulés du 14 au 24 juillet 2007, dans la région d'Ottawa-Hull. Le Conseil des Arts du Canada a salué la participation de jeunes artistes canadiens en donnant une réception en leur honneur à la Banque d'œuvres d'art, réception présidée par Jean-Louis Roux, président du Conseil, et l'honorable Don Boudria.



Pour moi, les IV^{es} Jeux de la Francophonie ont été une occasion de mettre des couleurs sur des contes et non de blanc. Et dans ce croisement de cultures, j'ai appris que les histoires de mon village savent toucher tous les villages... On a mis une médaille de bronze à mon cou, comme si on pensait que les histoires m'avident poussées dans la gorge! Frédéric Pelletier est l'auteur du CD-Hiver Dans mon village. Il y a belle lurette... (www.pionnierebellego.ca) et il prépare, avec l'appui du Conseil, un spectacle intitulé Il faut prendre le noucou pour les contes.

LE CONTOUR FRÉDÉRIC PELLETIER AUX IV^{ES} JEUX DE LA FRANCOPHONIE (Photo : Patrick Gendron, PPL, Le contour de Saint-Hubert)

Des résidences en ligne pour les auteurs : la création à portée de clavier pour les jeunes

Le Chaire culturelle de Radio-Canada, CBC, Radio, le Conseil des Arts du Canada et l'organisme WILR (Writers in Electronic Residence) ont ouvert les portes d'une adresse littéraire branchée où les auteurs conviés s'entreassent à l'écriture numérique et à l'écriture traditionnelle.

Le 14 et 15 octobre, près de 200 étudiants et étudiants, issus des diverses écoles participantes, se sont joints aux deux événements en résidence virtuelle – le dîner de Noël et le dîner de Noël – pour célébrer la création à portée de clavier pour les jeunes. Les deux événements ont été organisés par le Chaire culturelle de Radio-Canada, CBC, Radio, le Conseil des Arts du Canada et l'organisme WILR (Writers in Electronic Residence) ont ouvert les portes d'une adresse littéraire branchée où les auteurs conviés s'entreassent à l'écriture numérique et à l'écriture traditionnelle.

Gestes artistiques posés à la mémoire du 11 septembre

Les événements tragiques du 11 septembre dernier ont secoué les États-Unis et bouleversé le monde. Afin de rendre un dernier hommage aux victimes et d'offrir un certain réconfort aux familles de celles-ci, plusieurs artistes et organismes artistiques ont posé des gestes artistiques de solidarité et de compassion. Parmi les prestations qui se sont tenues à New York dans les jours qui ont suivi les événements, figure le concert de l'orchestre de chambre les Violons du Roy et du chœur la Chapelle de Québec. Le programme, annoncé au printemps dernier mais tristement adapté à la réalité actuelle, proposait la *Missa in Angustias* de Haydn (« Messe pour un temps de rigueur », composé alors que se profilait la menace des guerres napoléoniennes) et le *Requiem* de Mozart.

Boulevardés par les événements, plusieurs artistes canadiens sont montés sur les scènes pour donner des concerts de charité. Ainsi, le 28 septembre à Montréal, le spectacle intitulé *Québec/New York : un show pour la vie* a regroupé les plus grandes vedettes des arts de la scène, dont Céline Dion, Diane Dufresne et le Cirque du Soleil; et le 21 octobre à Toronto, *Musik Without Borders* a réuni des stars de la scène, telles que Bruce Cockburn, Alanis Morissette et les Barenaked Ladies. Les fonds amassés lors du concert montréalais ont été acheminés à la Croix-Rouge américaine; et ceux amassés à Toronto ont été versés aux familles des victimes, aux secours déployés en Afghanistan par le Haut-Commissariat des Nations Unies pour les Réfugiés, à l'UNICEF et au Programme alimentaire mondial. Les deux événements ont été diffusés à la télévision et à la radio.

Directeur d'opéra et de théâtre musical, jouissant d'une renommée internationale, Brian Macdonald est l'un des plus importants créateurs en danse contemporaine canadienne.

Macdonald a remporté le tout premier Prix Walter-Carson de excellence en arts et de la scène Administrative et attribué par le Conseil des Arts du Canada et crée grâce au fonds d'une dotation établie par le philanthrope torontois Walter Carlsen, en prix, d'une valeur de 50 000 \$, reconnaît le parcours exceptionnel d'artistes canadiens qui reuvent en danse, en Directeur d'opéra et de théâtre musical jouissant d'une renommée internationale Brian Macdonald est l'un des plus importants réalisateurs en danse contemporaine des membres du jury ont d'ailleurs qualifié de « tous azimuts » sa pratique des arts et de la scène.



BRIAN MACDONALD - DANCER, CHOREGRAPHER

de chorégraphie, avec un air de ces années 1930, quand elle crée des œuvres telles *Tam di Delam* et fête *Carignan/Hongman's Reel*. Depuis le début des années 80, il occupe le poste de directeur du Programme de danse professionnelle du Banff Centre. Brian Macdonald a monté, entre autres, la série *Gilbert et Sullivan* pour le Festival de Stratford, ainsi que plusieurs productions pour le Royal Winnipeg Ballet, le New York City Opera, le Festival de Toulon, le Kennedy Center, la Scala, les Ballets Jazz de Montréal, et nombre de compagnies d'opéra. Finaliste aux Tony Awards (pour *The Mikado*) et aux Helen Hayes Awards (pour *H.M.S. Pinafire*), est récipiendaire de plusieurs Dora Awards, il est nommé, en 1967, Officier de l'Ordre du Canada, et par Walter Carson, le Prix Walter Carson d'excellence en arts de la scène a été remis officiellement le 16 octobre dernier par Jean-Louis Roux, président du Conseil des Arts du Canada, et par Walter Carson.

premier chorégraphe-résident, une longue collaboration avec le Royal Winnipeg Ballet. Par la suite, il devient directeur artistique du Ballet royal suédois (1964-1967), du Harkness Ballet, de New York, (1967-1968), de la compagnie Batsheva, d'Israël, (1971-1972), et des Grands Ballets Canadiens (1974-1977). Il assure la fonction

Le jury du Prix Walter-Carsen a qualifié de « tous azimuts » sa pratique des arts de la scène.

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promotion et nomination : Shirley L. Thomson, C.C., et Susan Grey, directrice artistique des arts du Canada, ont été nommées à la première compagnie de l'Ordre du Canada. Dans la citation qui accompagnait sa promotion, on pouvait lire : «... [elle] réussit à rapprocher l'art et les gens [en plus de] favoriser une sensibilité et une appréciation accrues à l'égard des arts et de diversifier les artistes. » Susan Grey, membre du conseil d'administration du conseil des arts du Canada depuis 1986, a été nommée au poste de directrice du Grand Théâtre à London, en Ontario, sous la direction de Jeanne Poulakis, qui a dirigé un programme postdoctoral de formation en théâtre.

elle a occupé les postes de directrice administrative des Jeunesses Musicales du Canada et de directrice de la Fondation de cet organisme; de 1983 à 1985, elle a œuvré en tant que coordonnatrice générale du Congrès mondial de la Fédération internationale des Jeunesses Musicales. Originaire de Montréal, Micheline Lesage a étudié le violon à

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CARTE Les cartes qui se trouvent sur la scène internationale et ce sont des personnes qui ont une grande expérience dans le monde du spectacle. Elles sont très connues et elles ont beaucoup de contacts. Elles sont très influentes et elles ont beaucoup de pouvoir. Elles sont très riches et elles ont beaucoup d'argent. Elles sont très célèbres et elles ont beaucoup de fans. Elles sont très puissantes et elles ont beaucoup de respect.

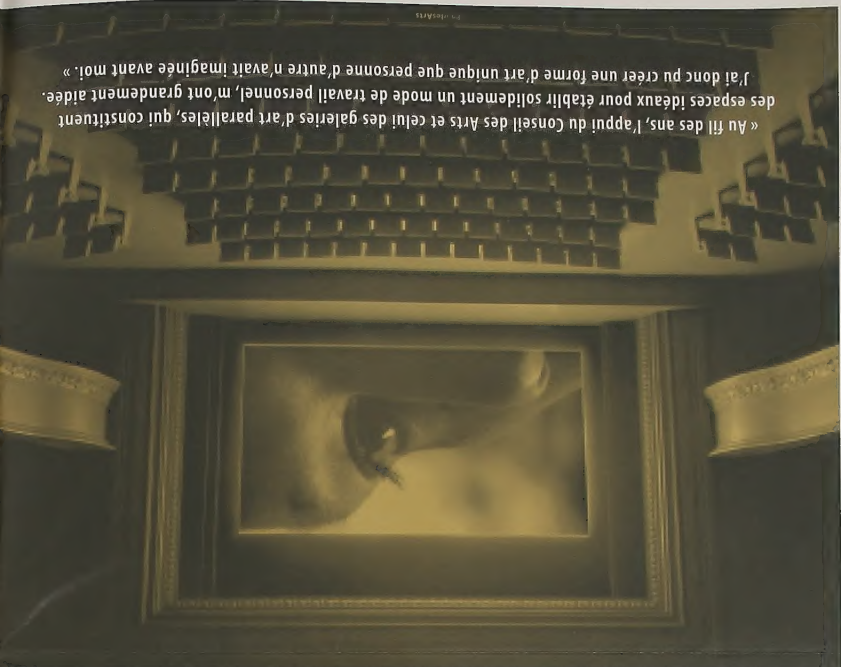
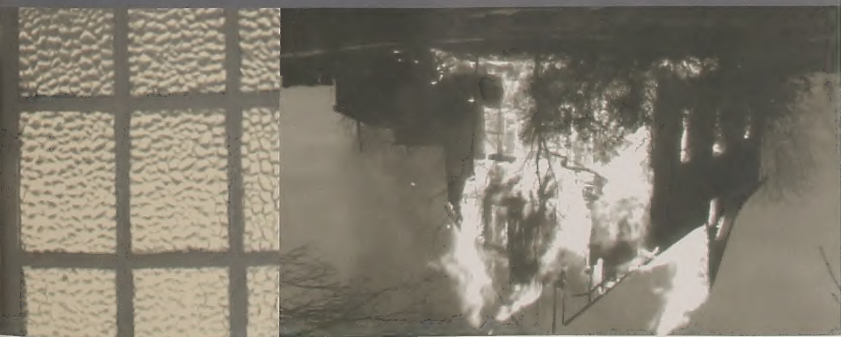
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Vous avez quitté l'Université de Leiden pour aller travailler sur la scène internationale? **CADIFFE** Même si je passe une partie de mon temps à l'étranger, je suis toujours basé à Leiden. Je suis professeur à l'Université de Leiden et j'ai une chaire de recherche. Je suis aussi directeur de l'Institut de Recherche en Économie Industrielle et d'Organisation Industrielle. Je suis aussi directeur de l'Institut de Recherche en Économie Industrielle et d'Organisation Industrielle. Je suis aussi directeur de l'Institut de Recherche en Économie Industrielle et d'Organisation Industrielle.

Carroll et Traversi ont fait un travail remarquable, car ils ont pu réunir des données qui ne sont pas disponibles ailleurs. Ils ont pu accéder à des données qui ne sont pas disponibles ailleurs. Ils ont pu accéder à des données qui ne sont pas disponibles ailleurs.

Les voix intérieures de *Paradise Institute* : un entretien avec Janet Cardiff, lauréate de la Biennale de Venise

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« Au fil des ans, l'appui du Conseil des Arts et celui des galeries d'art parallèles, qui constituent des espaces idéaux pour établir solidement un mode de travail personnel, m'ont grandement aidé. J'ai donc pu créer une forme d'art unique que personne d'autre n'avait imaginée avant moi. »



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P. 2 Entrevue avec Janet Cardiff
au sujet de *Private Institute*

P. 4 Brian Macdonald, Laurent
du Prie Walker-Carson
L'actualité en bref

P. 5 Le concours jazz L.A.
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Entrevue avec Janet Cardiff, lauréate de la Biennale de Venise
Le bulletin d'automne propose aussi des articles sur des résidences littéraires
en ligne, les gagnants du concours *jazz L.A.*, et le parcours exceptionnel d'une
figure quasi légendaire de la danse, ainsi que le savoureux récit d'un jeune
conteur de Saint-Élie, au Québec.

Automne 2001

Pour les Arts

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